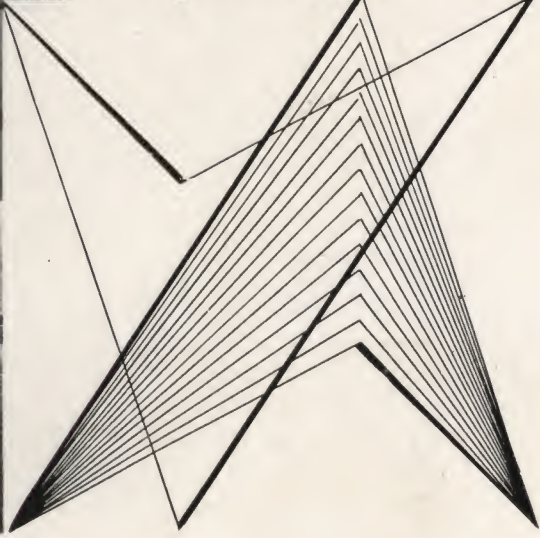


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RESEARCH APPROACH TO INTERIOR PLANNING

An intelligent interior plan goes further than the furnishings which fill the space. It strikes at the root of living requirements and changing habits. Planning involves economics, technical efficiency, comfort, taste, pride. In this brochure Knoll presents the visual evidence of the integrated approach to planning through research and design. The forward-looking part that Knoll Associates has played in the building projects on the pages that follow, starts with the skilled technicians in the Planning Unit working with the architects, designers and engineers. The Knoll designers include people such as Saarinen, Sorensen, Mies van der Rohe, Nakashima, Niedringhaus, Matter, Strengell and scores of others, plus the Knolls themselves.

The first section of the catalog considers the individual and his needs for modern living in the city, in the country and in one room wherever. (Pages 3 through 7.) The second section on large scale projects discusses the public and its requirements for work, play and relaxation. (Pages 8 through 17.) Lastly, the textile group shows individually designed fabrics: new fibrous weaves, plastics, textured cottons and unusual hand-loomed materials for which Knoll Associates are well known. (Pages 18, 19).

COUNTRY LIVING

In a project for country living, whether the setting is a western ranch, a strip of Maine coast, Minnesota wheat country or the blue Berkshires, interior planning is guided by the integration of the inside room with the outside vista. Color, texture, form are basic considerations. Here the window-walled living room embraces a mountain landscape in all its mightiness and immediacy. In juxtaposition the interior scene must maintain scale, the colors must neither intrude nor disappear. Sensitive to the architect's desire for a total experience, the designer uses color and mass adroitly to emphasize this unity.

3

Pictured below: Sofas No. 26 designed by Florence Knoll register warmth of color, texture depth and sense of scale against the panoramic glow. Sofas measure 90 inches in length, have loose down cushions on back and seats. The Saarinen birchwood laminated armchair No. 61U at right is upholstered in the color of native field stones. The coffee table No. N10 center, designed by George Nakashima, combines natural birch with walnut.

Architect: Marcel Breuer

The House in the Berkshires as it appeared in the February 1949 issue of House & Garden. Photograph by Damora. Courtesy of Conde Nast Publications.

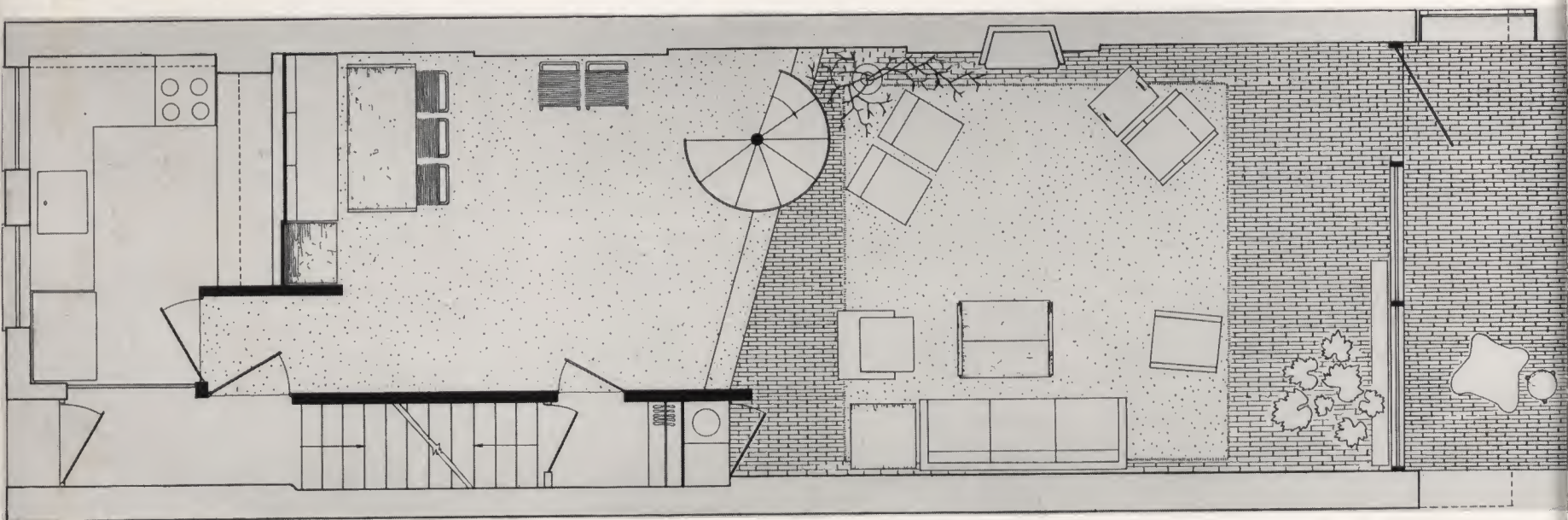


CITY LIVING

In a narrow-gauge space between two blank walls, the typical New York brownstone houses the typical city family (of 2.3 persons, sometimes a dog). The obvious need is for light at the dark core, airiness where there is no opening, flexibility for work and play and minimal upkeep. A large order on a fifteen by forty-seven foot floor plan. By placing the kitchen at the street end and by opening the room straight through to the glass wall at the garden end, Florence Knoll eliminated the dead center. From here on out the details followed with nice logic. The insert of the spiral stair, the second level step-up, the extension of the living room onto the terrace with the use of weather-proofed flooring all added to the spacious effect.

Pictured opposite: The pair of lounge chairs No. 21 are light in appearance and unusually comfortable. These also come in a four-foot length settee No. 22, or in a six-foot length sofa No. 23. Both are armless.

Designer: Florence Knoll
The remodeled brownstone as it appeared in the February 1949 issue of House & Garden. Photograph by Kertesz. Courtesy of Conde Nast Publications.





SMALL SPACE LIVING

This is living by the square inch and stretching it. The cube of space may be a weekend cottage or a one-room apartment in town but it's always the same kind of living wherever you take it. Compact, efficient, pared down to the bone for maximum convenience. There are fewer pieces of furniture in the room but each is carefully planned, measured and selected for a multiple life.

Below right: The cabinets No. 121 in the library corner double for a desk on one side and for a cocktail or serving space on the other. They are each 72 inches long with natural birch drop-leaf doors.

Below left: The birchwood dining table No. N12 (54 by 32 inches) seats four or six comfortably. The side chairs No. 130 stack for storage occupying only the space of their base. The white cord on chrome plated steel tubing makes them light and durable. Opposite page: Sofa serves as guest bed at night and is covered with Saran, a new washable woven plastic. In brown and white stripes No. P1, red and white No. P2, yellow and white P3. Also in solid colors.

6





7



Right: The Saarinen shell chair No. 70 of moulded plastic padded with foam rubber and covered in pearl grey wool. Has separate cushions, seat and back.

THE CONVERTIBLE ROOM

The basic unit design for a single multi-purpose room is best illustrated by this standard developed by the Knoll Planning Unit for a hotel room. The measure of its success is economic and technical. The plan is applicable to any individual need where the tiniest room must pay its way in comfort, round-the-clock usefulness and easy upkeep. The couch-bed, for example, remains made up during the day under a removable upholstery cover which minimizes maid service and gives living room atmosphere. Drawer of one double-duty chest lowers to serve as a desk, the other as a dressing table. Highly durable, fire-resistant fabrics and finishes add to the savings in maintenance and operating costs for the hosteler. In technical improvements alone this flexible layout has contributed impressively to profitable hotel planning.

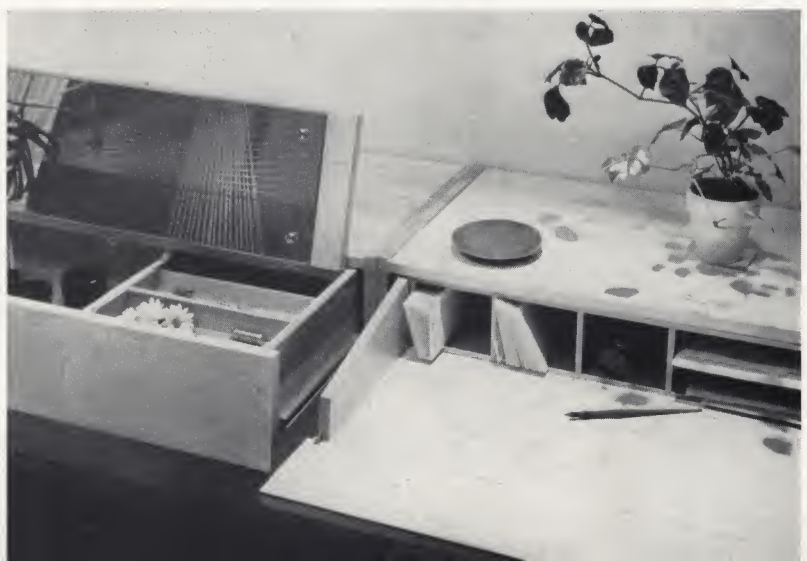
Pictured below: The sofabed No. 701 is designed with a back that pivots away from the foam rubber mattress and is completely upholstered with a separate slipcover. Pillows are zipped in cases for day use. The armchair No. 652U $\frac{1}{2}$ (in background) combines clear birch with seat and back upholstered in a new fire-resistant glass fiber weave of high tensile strength. The desk chair No. 142 (foreground) uses clear birch again with durable upholstered seat and back. Magazine table No. 101F tops birch legs with tough, burn-and-stain-proof Formica.





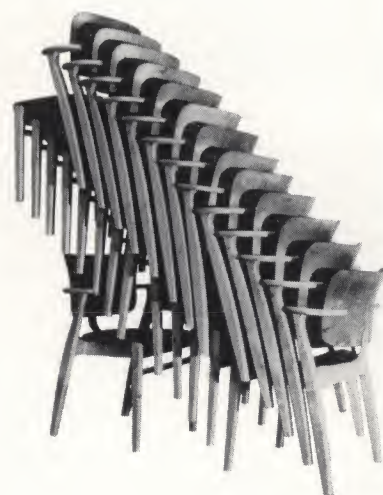
Pictured left: Corner of living room is converted to sleeping area. Note the use of standard 36-inch mattress for this sofa-bed. Arm becomes headboard.

Below: The three-drawer convertible chests with luggage rack are planned as one unit No. 125, including the writing desk No. 125-1, the dressing table No. 125-2 and the long base with extension length for luggage No. 125-3. Interior detail is shown in the picture directly below. Back view is of the famous Hardoy winged chair No. 198. See page 17.



PROJECTS: ASSEMBLY AREAS: Auditorium
Library
Lobby
Theatre
Cafeteria

The major concern in a large-scale project is the integrated planning job between the owners, architects, engineers, and interior planners. The work of the Knoll Planning Unit often begins at the blueprint stage when the overall concept of the physical plant is laid down and the problems of capacity, the nature of materials and the relation between decorative and mechanical requirements are determined. For instance, the economical device of a specially-designed auditorium seating chair with arms, that actually stacks to clear the area for banquets, games or entertainment purposes grew from this close collaboration at the planning stage. Another early planning step which paid off in increased flexibility is the multiple conference room with roll-back walls and tables that join to seat eight or fourteen or twenty-eight. In the huge lobby impressive space-requiring pieces were designed for the very open area. A triumph in lean elegance and unusual size are the Mies van der Rohe chairs of leather and metal.



Pictured below: The auditorium seating chairs No. 141 are made of clear birch with moulded plywood. The seats are of foam rubber. Also available with upholstered seat and back No. 142 or with no upholstery No. 140. All three styles stack for storing.





Conference room above: The long boardroom table is designed in three sections, shown here as two and one. The conference chairs are custom made in walnut. Excellent for library, dining room, office.

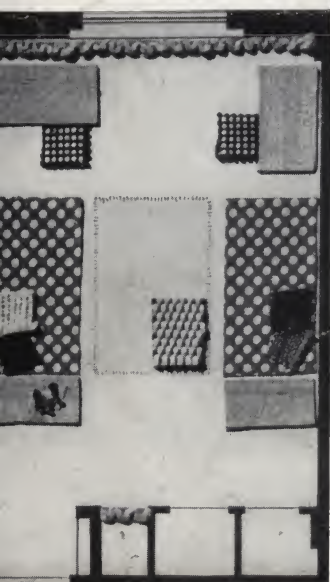
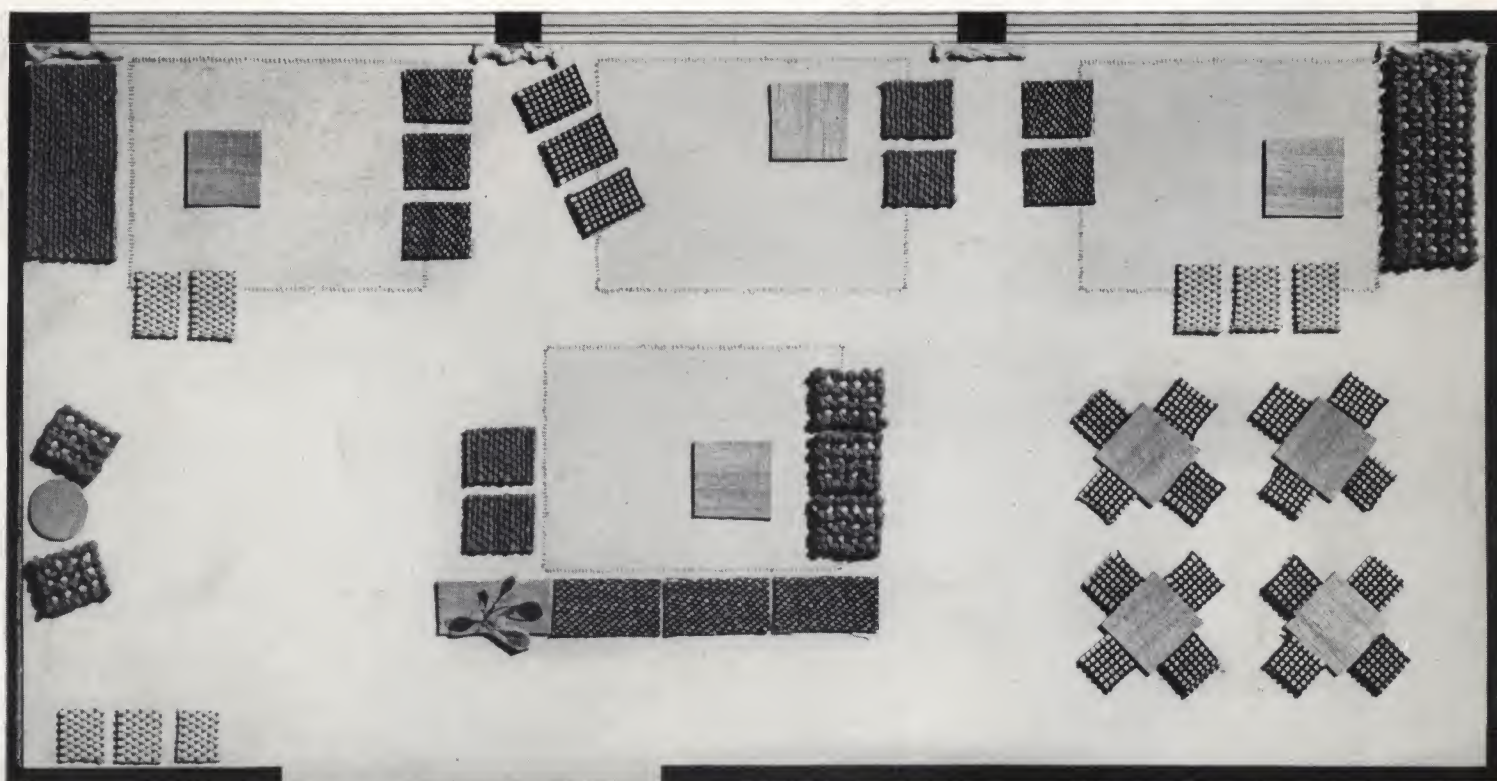
Lobby below: The receptionist desk and tables were designed especially for this project. The handsome Barcelona chair of Mies van der Rohe has enormous leather cushions on a metal frame.



PROJECTS: SLEEPING-LIVING: **Dormitory Social Rooms**

The problem: to develop a multiple, low-cost living unit for a university dormitory where two college girls will live, work and sleep in an area approximately 11 by 16 feet. The arrangement must be permanent, the colors practical, and the appearance fresh, appealing and uninstitutional in feeling. Minimum maintenance and operative costs also were a basic consideration. The original solution of the planning unit scored high on each point. For the students the real achievement was in the livable space and the improved functioning of the room. The large floor plan below shows the shapes, the textures, the colors and the groupings of furniture for the dormitory lounge. The smaller working plan of the bed-sitting-study area was the springboard for the room in its final form as pictured.

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Pictured above: This dormitory room provides separate dressing, sleeping-living and study areas for two, with straight-away arrangement of space evenly divided. Desks are placed for the best use of light for each occupant. The colors and texture surfaces add warmth and personality to the room. The desk chairs No. 666W are of birch with cotton webbed seats. Also come in plastic webbing, in natural saddle leather lacing or upholstered seat and back. The three-drawer chests act as headboards for the beds. The webbed lounge chair No. 654W comes in a wide selection of webbing colors on natural birch. Also available in natural saddle leather or upholstered.

Pictured below: Informal executive office and conference room is calculated to serve for large meetings. The round table (special order) extends from a seating capacity of four to fourteen. The birch paneled wall at the end of the room opens to provide a demonstration blackboard and a cork wall board. The upholstered chair No. 44 is used throughout.



**PROJECTS: ADMINISTRATIVE: Executive Offices
Conference Rooms
Libraries**

When modern designing proceeds from the inside out, which is the organic approach, the exterior shell reflects the interior layout. On a remodeling project, the process is reversed. The interior plan must cope with fixed shapes, windows and walls. In converting this office plant from an old utilitarian structure, the open plan was achieved by replacing plaster walls with Fibreglas and by creating a sense of space through its efficient use. Scientific lighting, ventilation, and a freer layout throughout all contributed to the sense of spaciousness.



Directly above: The entrance lobby paneled with translucent glass fiber allows light to enter from the outside offices. The Saarinen chair No. 70 (back view) provides a pleasing sculptured form in an open area. Below: The conference-table desk with leather top is spacious enough to handle small office meetings. The natural cotton curtain design is "Campagna" No. K320.

Pictured below: Both private offices are equipped with the armchair No. 44 and large desks. The double pedestaled secretarial desk No. 14 below is finished in natural birch. The curtain fabric "Isles" No. K285/11 is stencilled in red on white ground. The secretarial swivel chair No. T60 is designed for posture and adjusts to desk or drafting table height.

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PROJECTS: SELLING: The Showroom

The intensive research which preceded the final design of the Knoll Showroom demonstrates the soundness of the integrated approach to interior planning. The Planning Unit under the direction of Florence Knoll coordinated the work of the technicians and designers at each step. Herbert Matter's striking design innovation in the air-walls of string solved one of the basic problems of visual merchandising in small space. The areas are defined visually but not structurally. The use of bamboo screens, of string loomed halfway up the partition frames and of spider-web panels of fabric gives the customers a sense of nearness and intimacy without closing off the showroom view. Against pure white walls and ceiling the vibrant primary colors of the curtain materials bank one end of the showroom and a huge checkerboard wall of upholstery samples makes decorative use of a practical need.

Pictured below, left: The stacking stool or side table No. 75 (foreground) has a birch top above rod legs of baked white enamel. The nest tray table No. 56abc (background) is a group of three with moulded plywood tops. The Saarinen laminated birch and foam rubber lounge chair, No. 61. Against the wall, large luxurious sofa No. 26 and arm chair No. 25, both with separate back cushions. All down filled.

Below, right: The 60-inch natural birch desk No. 16 is equipped for Pendaflex files in one of the pedestals.

Opposite page: Behind the string is the Nakashima birchwood chair No. 19. The stacking chairs No. 130 at the table are made of interlaced cord on steel tubing. The birch table No. 112 extends to 72 inches. Has two leaves. In the foreground is the dramatic Hardoy chair No. 198 with exchangeable seats of canvas or natural saddle leather on a steel rod frame.





KNOLL TEXTILES

Knoll textile designs come from many countries and cover a wide range of weaves, unique in construction and fiber content. There are fabulous handloomed curtain and upholstery fabrics, gossamer nylon like frost on a window pane, old-fashioned horsehair looking very modern, and revolutionary new fiber-and-plastic weaves, wondrous and indestructible, such as Pandanus, Saran and Fiberglas.



Shooting Stars (top left) in natural cotton and Propellers (below, left) in a nubbly weave, both by Strengell. Isles (center) in cotton and rayon by Shirle Rapson. Campagna (top, right) in natural cotton by Angelo Testa. Reeds and Bars (below right) in cotton by Naomi Raymond. Markelius (bottom) in linen-jute-cotton designed by Sven Markelius.



matter

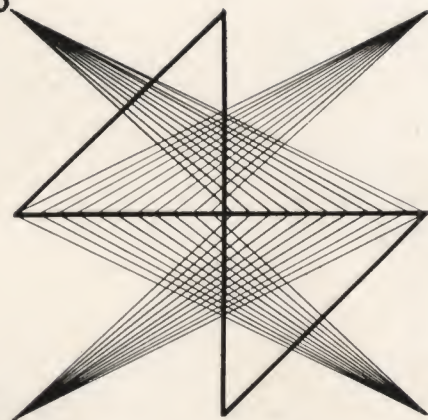
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